

# The Musical World.

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SATURDAY, JANUARY 24, 1857.

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## ORCHESTRAL UNION.

CONDUCTOR—MR. ALFRED MELLON.

For terms apply to Mr. W. Woolgar, Secretary, The Vale, King's-road, Chelsea.

## CRYSTAL PALACE.—SATURDAY CONCERTS.—

Programme for this day, Saturday, January 24 : 1. Overture, Zauberflöte (Mozart).—2. Invitation à la Vale (Weber).—3. Aria, "Tacea la notte," Miss Louisa Vining (Verdi).—4. Fantasia for Violoncello, Mr. Daubert (Kreutzer).—5. Adagio from Symphony No. 4 (Beethoven).—6. Song, "Home Sweet Home," Miss Louisa Vining (Bishop).—7. Overture, "On the water by moonlight," (Schindlermeissner).—8. Valse, Miss Louisa Vining (Schira).—9. Saltarello from Symphony No. 4 (Mendelssohn).—10. Grand March from Lohengrin (R. Wagner).

## CRYSTAL PALACE.—MISS LOUISA VINNING

will make her First Appearance on Saturday next, when she will sing the following pieces:—Cavatina, "Tacea la notte" (Il Trovatore)—Verdi; Song, "Home, sweet home!"—Bishop; and Valse, composed for Miss Louisa Vining by Signor Schira. Concert to commence at 2. Admission, Half-a-Crown.

## MR. THACKERAY.—ROYAL SURREY GARDENS.

MR. THACKERAY will deliver his Series of Lectures on THE FOUR GEORGES, in the Music Hall at the Royal Surrey Gardens, commencing on Wednesday, the 28th inst., at eight o'clock in the evening. Admission to Area and Upper Galleries, 1s.; Reserved Seats, 2s. 6d.; Orchestra Stalls, 5s ; or 1s. for the Four Lectures. Tickets may be obtained at the Royal Surrey Gardens, at Julian and Co.'s, 214, Regent-street; and at Keith, Prowse, and Co.'s, 48, Cheapside. The reserved seats being limited in number, early application will be necessary to secure them.

W. ELLIS, Secretary.

## ROYAL SURREY GARDENS CHORAL SOCIETY.

The Directors of the Royal Surrey Gardens Company are desirous of establishing a Choral Society, whose services will be available at occasional Musical Festivals and Oratorios, and for the performance of Madrigals, Part-Songs, and other Choral works at M. Julian's Concerts, in their spacious Music-Hall. The co-operation of efficient amateurs residing chiefly, but not exclusively, in the vicinity of the Royal Surrey Gardens, is therefore solicited, to whom certain privileges will be granted. Communications, (by letter only) with name, address, and class of voice, also stating if connected with any existing Musical Society, to be forwarded immediately to the Conductor, Mr. Land, 12, Hinde-street, Manchester-square, W., under whose superintendence the Society will be organised.

In conjunction with the Choral Society, it is the intention of M. Julian, with the concurrence of the Directors, to form a school for vocal and instrumental music at the Royal Surrey Gardens. Amongst the advantages to be derived by the Students, which are not accorded by any similar institution in England, may be named—firstly, a gratuitous musical education, under professors of eminence; and, secondly, the opportunity given to those pupils evincing talent, and possessing the necessary qualifications, of embracing the musical art as a profession, practising the same profitably, and making their public *début* under the most favourable circumstances.

By Order,

W. ELLIS, Secretary,  
Royal Surrey Gardens Company (limited.)

## MADAME OURY'S SECOND SÉANCE MUSICALE

will take place at her residence, 33, Argyll-street, on Monday, Feb. 9th, at Three o'clock. Tickets to be had of Messrs. Cramer and Beale, Regent-street; and of Messrs. Boosey and Sons, Holles-street.

## THE MUSICAL UNION.—The Eight Matinées of 1857

will take place at Willis Rooms, as usual, after Easter. Three Soirées before Easter, (Tuesdays, March 3, 17, 31,) will be given, with the addition of Vocal Music. For these Soirées the subscribers of 1855 have priority in choice of sofas reserved for five persons. The One Guinea subscription members declining to subscribe to the Matinées are required to notify their intention before the 1st of February.

The record of 1856 has been sent to members in town and country. All letters addressed to the Director at Cramer and Co.'s, Regent-street, or Chappell and Co., Bond-street, will meet with prompt attention. J. ELLA, 20, Harley-street.

## MISS LOUISA VINNING

begs that Communications respecting engagements may be addressed to Miss Louisa Vining, care of Boosey and Sons, Holles-street.

## SIGNOR PICCO

having returned to London, will be happy to treat with parties desirous of obtaining his services. Address, by letter only, 84, Lower Park-street, Islington.

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MADAME ENDERSSOHN.—Letters to be addressed to No. 75, Harley-street, Cavendish-square.

## MR. AND MRS. ROBERT PAGET (R.A.M.),

BASS and CONTRALTO (late of Athertonstone),  
41, CUMMING STREET, PENTONVILLE, LONDON.

Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

MR. H. C. COOPER, Violinist, and his Pupil, MISS MILNER, Vocalist, will remain in Town from the 16th until the 21st of February inclusive, during which time they will be happy to accept engagements to perform at concerts. For Terms, apply by letter to Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square.

WANTED at Highbury Barn, a First-Rate Quadrille Band of sixteen to twenty performers, conducted by a well-known musician.

THERE is a VACANCY for a COUNTER-TENOR in the Choir of Exeter Cathedral. Preference will be given to a Candidate who has served as a boy in a Cathedral Choir. For particulars application may be made to Mr. Alfred Angel, Organist, the Close, Exeter.

ORGAN for SALE, built by Bevington and Sons, suitable for concert, hall, church, or chapel, with two rows of keys. 18 stops and couplers,  $\frac{1}{2}$  octaves of German pedals, with powerful swell; Grecian style of case, heavily inlaid with rose and ebony woods, highly ornamented, all pipes in front and sides richly gilt. The tone and touch on the most approved principles. 10 feet high by 10 feet in front. To be viewed at Mr. W. Baynes', estate agency offices, 29A, Brook-street, Grosvenor-square, corner of Gilbert-street.

BOROUGH OF LEEDS.—Wanted, by the Council of the Borough of Leeds, Plans, Elevations, Specifications, and Sections, for an Organ, to be erected in the Town Hall for this Borough, and an Estimate of Cost, not exceeding £4,000, exclusive of the case, with a full set of detail drawings, necessary and sufficient for letting the work by contract. A sum of £150 will be awarded for the best set of plans. The Council will not be bound to employ the party whose plans obtain the prize; and the plans, elevations, specifications, and sections, for which the prize is awarded, shall become the property of the Council. Lithographed plans of the large hall may be obtained on application at the Town Clerk's office. Plans in cypher, accompanied by sealed envelope, containing the proper name and address, to be sent to the Town Clerk's Office, on or before the thirty-first day of January next, addressed "The Chairman of the Town Hall Committee—Plans for Organ." By order, JOHN A. IKIN, Town Clerk. Leeds, 5th December, 1856.

71, Upper Norton-street, Portland-place.—The very excellent Furniture, valuable Musical Library, Service of Plate, and Plated Articles, Jewellery, valuable Missals, a capital town-built Brougham, the property of the late eminent professor of singing, Signor Crivelli.

MESSRS. OXENHAM have received instructions from the Executors, to SELL BY AUCTION, on the premises, Wednesday, January 28, and following day, at 12 for 1 each day, the very excellent Furniture, including a handsome rosewood drawing-room suite, noble chimney-glasses, a Fonda grand piano-forte by Kirkman, numerous chinas and other decorative objects, dining-room chairs, pedestal sideboard, and set of dining-tables. The bed-chamber furniture of usual description; paintings by the old masters, engravings; the valuable musical library, a small service of plate (three pattern), consisting of spoons, forks, etc., candlesticks, cruet frame, plated articles, table, china, and cut-glass; a few articles of jewellery, 12 dozen of very fine Amontillado Sherry, a capital town-built Brougham, and numerous useful and highly interesting objects. May be viewed on the Tuesday antecedent and mornings of sale, and catalogues had also of W. A. Greatorex, Esq., 58, Chancery Lane, and at Messrs. Oxenham's offices, 953, Oxford-street, near the Pantheon.

PIANOFORTES.—Allison and Allison have the best description, in rosewood, from 26 guineas.—75, Dean-street, Soho.

## NEW SONGS by W. H. WEISS.—"The Miller"

(Companion to the "Village Blacksmith"), 2s.; "Robin the Archer," 2s.; "Let me be near thee," 2s.; "Fond memories of home," 2s.; "The Fisherman's Cottage" (the words by Longfellow), 2s. Addison, Hollier, and Lucas, 210, Regent-street.



## REVIEWS.

"THE BIG BEN POLKA." Composed by Julian Champagne.

The most remarkable part of this composition is the pictorial representation of a bell on the title-page.

No. 1. "SWEET SUMMER, ADIEU." Ballad: words by M. L. Thornton.

No. 2. "THE RED, WHITE, AND BLUE POLKA." Composed by J. H. Macfarlane.

Both in his polka and in his ballad the composer shews too great partiality for the flat sixth of the scale. Both dance and song would be better without the D flats, not to speak of other little discrepancies which do not prevent them from being harmless trifles. The title-page of the polka is flaringly embellished with the pictorial simulacrum of a flag, being the colours from which it derives its name.

"Joy," Capriccio for the pianoforte. By John Sewell.

Joy! Echo says joy. Here we have a pianoforte piece without either illustrated title-page or flat sixths to hypersentimentalise the tune, which nevertheless has a sort of Balfó-Wallachian air about it. The theme, indeed, was worth more lengthened development, a suggestion which, perhaps, Mr. Sewell, the next time he finds himself at "Sunniside" (Coalbrook-dale), may take into consideration.

"FANTAISIE BRILLANTE," for the Pianoforte, introducing three original melodies, and the "celebrated Worsdale March," composed by George Cottle.

A short caprice of no particular character or pretensions, introducing what we have the composer's statement for being "three original melodies," and "the celebrated Worsdale March." The three original melodies consist of a *cantabile* in D (with one variation); a "pastoral melody," so called, in G; and a "Bacchanalian song," so entitled, in A. All these are poor enough, but not a bit poorer than the "celebrated Worsdale March," so designated.

No. 1, "LA PENSÉE"—Fantaisie à la Mazurka—pour le piano. No. 2, "MARCHE TRIOMPHALE," pour le piano. Composée, par J. T. Stone.

The Mazurka, though not at all original, and in spite of a singular bar at the end of the third line of page 3, is pretty enough to have passed muster without the glaring representation of pansies in a grey border.

The March does not contain so many likenesses of familiar phrases, and is remarkable for a certain degree of spirit.

"THE LANCASHIRE WITCHES' QUADRILLES." Composed and arranged for the pianoforte, and respectfully dedicated to the ladies of Liverpool. By J. C. Lambert.

A very mild and unpretending set, and by no means devoid of a certain kind of tune. Mr. Lambert, we understand, is a very young man. This may account for certain crudities in his harmonies, which it is to be hoped he will avoid when next he dedicates the efforts of his pen to the ladies of Liverpool. The "Lancashire Witches" would be all the better stripped—that is, of their harmonic clothing—and presented throughout bare—that is, in unison—until Mr. Lambert has gained more experience, as what the Germans would call a *musik-schneider* (music tailor).

"EXCELSIOR." Four-part Song. Composed by W. H. Birch.

This is the first time we have seen Professor Longfellow's often-treated poem set for several voices. Mr. Birch, in adopting the form rendered indispensable by the character and plan of the poem, has accomplished his task with decided success. The voices are well written for, the harmony good, and the themes generally expressive. In short, "Exelsior," thus arranged, becomes a remarkably pleasing and effective glee.

No. 1, "SWEET AND LOW," the poetry by Alfred Tennyson. No. 2, "SWEETEST EYES, EVER SEEN," Caterina to Camoens, the poetry by Eliz. B. Browning. The music by C. A. Macirone.

Both these songs are intrinsically beautiful, distinguished by

sweet, if not strikingly novel melody, scholarly harmony, and true expression. We have no choice between them. Mr. Tennyson's exquisitely simple lyric being set with just as much felicity as Mrs. Browning's more elaborate paraphrase of Catarina's address to the poet Camoens. Nevertheless, we wish that Miss Macirone, who is so clever and so genuinely musical would more frequently adopt the system of writing free accompaniments to her songs. The vocal glee-like harmony in several parts to which she is so much addicted, and which she writes with so much taste, is all very charming now and then, but if persisted in à l'outrance, may suggest, if not justify, the charge of a certain want of invention if not of facility in workmanship.

## "BRUMMAGEM" PIETY.

(From *Punch*.)

We learn from a (spirited) paragraph in a (highly respected) weekly contemporary (*The Musical World*) to which, of course, "a press of more important matter" has prevented any earlier allusion, that a majority of the Members of the Birmingham Town Council have acted recently in such a manner as to render it desirable to have their portraits taken, and sent in to the association for wholly closing Sunday, as candidates for the Cant Gallery which we hear is in formation. The act by which they have immortalised themselves (for, being introduced in *Punch*, their reputation is undying) has been the prohibition of a concert of purely sacred music, which it was proposed to give in their Town Hall on Christmas Day, at prices that would render it accessible by "the people." The debate upon the question is said to have been a long one, and in proportion to its length was the narrowness of mind which was evinced by those whose votes had the majority. As a sample of the oratory by which they professed to expound their views, and justify their opposition to the leave which was applied for, we are told that

"One expressed his opinion, that sacred music was not different from polkas, except that it is played slower. Another observed, that he did not individually object to music of any kind, but he didn't like sacred music blown through a trumpet."

Had it been proposed at this Christmas Concert to perform the *Hallelujah Chorus* on a pair of bagpipes, we should think this latter gentleman would have not withheld consent to it. His objection, it would seem, is directed not so much against the music as the instrument; and in instancing the trumpet as his particular aversion, he is probably moved by a spirit of rivalry, as he perhaps is in the habit of blowing his own. Now in the bagpipes he in no way need have had such fear of competition; while its tone might in some measure have "improved the occasion," by reminding those who heard it of those sermons in drones which we most of us have listened to.

When ears are "stopped with the cotton of Cant, they are rendered deaf not only to reason, but to music. However long a fanatic's auriculars may be, he can hear no difference between a psalm tune and a polka, at least if the former be played out of Church-time. Having "no music in his soul" all music sounds alike to him, whether it be the Händel of the organ-loft or the handle of the street piano; and having himself "no mind for" it, he compounds for other sinfulness by condemning that as such.

It is a common phrase to speak of articles of doubtful origin as being "Brummagem" ones. And we think such spurious sanctity as that which would prevent even the music of the *Messiah* being played on Christmas Day, may be fittingly set down as "Brummagem" Piety.

GLoucester.—(From a Correspondent.)—The Choral Society gave two concerts on Tuesday and Wednesday evenings, the 20th and 21st inst., assisted by Miss Julia Bleaden and the Anemonic Union. The attendance was numerous, and the performances gave great satisfaction. The solos on the clarinet, Mr. Lazarus, euphonium, Mr. Winterbottom, trumpet, Mr. Harper, and oboe, Mr. Nicholson, were most admired. The operatic fantasias from *Rigoletto* and *Il Trovatore* were admirably performed, and the solos for the principal instrument much applauded.

THE ANNIVERSARY OF "ROBERT LE DIABLE,"  
AND THE STYLE OF MEYERBEER.

(From the German of J. Schucht).

(Continued from p. 38.)

MEYERBEER's studies and the earliest indications of his genius belonged, as we have observed, to that transition-period in our intellectual life, when the "Romantiker" emerged from classicality in poetry, and when an attempt was made in opera to produce a drama of more unity and truth. The earlier operas consisted of isolated scenes, with spoken dialogue intervening, and although the several situations might be illustrated most successfully in music—as in the case of Mozart and Gluck—no work of real dramatic unity was thus produced. The Italians and the French were the first to remove spoken dialogue from opera, and to carry on the action in recitative or dialogued music. This example was not followed by the Germans till afterwards, and at first only by a few. However, even in instrumental music, a deeper and more comprehensive spirit became, at this time, manifest. Beethoven, by publishing his gigantic symphonies, gave new revelations of genius, in which the whole intellectual life of tone was reflected. This new purport of music necessarily brought with it new forms, and that such a change in mind and its manifestations greatly influenced all young poets and thinkers was but a natural consequence of the law of cause and effect. Meyerbeer was carried by the stream through many mental phases, and the works composed at these different times are marked with the style that belongs to them, and have given rise to the greatest difference of opinion among connoisseurs and critics. However, before I can give a faithful and intelligible picture of his phases of development, it will be necessary for me to say a few words respecting the style of the French, Italians, and Germans; for style is, as it were, the physiognomy of the spirit that lives in a work of art.

The musical expression of thought and feeling among the Italians is very simple; seldom is an instance of complexity, or variety in point of harmony, to be found among them. Their dreamy sentimental melodies, corresponding with the fundamental character of their souls, are merely sung off, while the accompanying voices merely fill up the chords in the simplest manner. Even when their elegiac sensibility rises to violent passion, and bursts forth in wild rage; even then, I say, the instrumentation is nothing but an expedient for producing the fortissimo. This is the weak side of their operatic music; but they have gained a great advantage by their wealth in charming melody. For the sweetest and most expressive melodies we are indebted to the Italians, who thus realise their whole *sensorium* in an artistic form. However, they are not always conscientiously exact in depicting dramatic situations. Sometimes this is only a consequence of quick writing, as they frequently engage to finish an opera within a few weeks; but their southern temperament is devoid of that patience and perseverance which are requisite for careful work and for deep reflection on the action to be set forth, and the situations appertaining to it.

The independence of French music is not above a century old; in the earlier period the French imitated the Italians, and only in their little popular songs was their national character expressed. Even their first epoch-making period of operatic and chamber music in the latter half of the eighteenth century still bears the Italian stamp, and it was not till the commencement of the latest period that there arose among them a considerable number of composers, who, taking root in their native soil, exhibited the peculiar French character as distinguished from that of other nations. Auber and Halévy are the first chief representatives of their operatic music, and F. David and Berlioz their first epoch-making composers of instrumental music; for, in the works of these men the nationality of the French mind finds its adequate musical expression. Those light fluttering melodies, which rapidly rise from mere sportive sensual delight to fierce bacchanalian riot, and are again softened down to the tender whisperings of love and deep-felt bliss—these fully express that life of sensuous feeling that exists among the French. Again, their passionate love of war, which expresses itself in appropriate songs, and with an overpowering force of rhythm, plunges into the sanguinary battle field, and, with lion-like courage and undaunted perseverance, gains the victory at last;—this feeling also, with the situations corresponding to it, we often find delineated to masterly perfection, and with great dramatic truth, in French compositions, especially of the operatic kind. Then again that graceful flow of language that so soon becomes decided loquacity is expressed by the French composers—we may also say alone—through the "parlando" of their comic operas in the most masterly manner.

Thus the intellectual life of the French has given rise to a musical development that is peculiar to themselves, and differs essentially from that of the Italians and Germans. The rhythm, with its sensual exuberance, which by the mere force of its movement, brings all into a circling change with magical force has been produced by no other nation as by the French, in whose style it forms a characteristic element. To them alone belong those proudly coquettish, but, at the same time, delicate and insinuating melodies, which are marked by a degree of grace and amiability, that always excites admiration. They have, too, a peculiar method of instrumentation, by which they produce the most powerful effects and contrasts, and also a brilliant reign, that few other nations can attain. In modulation (though often like the Italians, they content themselves through long periods with no more than two or three chords), they chiefly distinguish themselves by the boldness of their transitions. Modulations by means of the harshest discords, frequently leading to the wailing "diminished 7th," are again and again employed to depict the wild rage of an infuriate state of mind. The abuse of this peculiarity, and the often too frivolous treatment of the most important dramatic situations, constitute the dark side of their compositions. Like the Italians, they are often prevented by their volatile temperament from bestowing that patient attention which is requisite to give a dramatic situation the musical form which is exactly appropriate. Thus they often write down the first thought that occurs to them, little caring whether it is adapted to its purpose. Hence there is often an extreme discrepancy between the words and the music. Nevertheless, their style, taken altogether, is flowing, brilliant, and elegant, combining grace and dignity in beautifully harmonious union. That sense for aesthetical beauty, which is innate in the French, is never missed.

The German composers rather exhibit the internal life of man, and more especially that *heart* (*herzliches Gemüth*) which is the basis of the German mind. Haydn, through the whole of his works, gives us this peculiar element, in all its distinctiveness from the life of other nations. In the works of Mozart a more universal intellectual life is expressed; and still more in the works of Beethoven, who has not incorrectly been termed a cosmopolitan. Spohr and Mendelssohn depict the elegiac records of man. In their compositions the deeply feeling German heart is revealed with all its love, hope, and longing, wrapped in all the melancholy of a repining soul, whose ideals have vanished or proved to be an empty illusion.\* On the other hand, C. M. von Weber has depicted in *Der Freischütz* the heart of the German in a cheerful fashion of his own, and in this respect has not been equalled by any who has preceded or succeeded him. The harmless pleasures of the honest peasants with their superstitious awe of the wild huntsman and his train are imitatively depicted. Marschner, too, in *Hans Heiling* and *Der Vampyr*, presents us with similar situations. Not only in compositions on a large scale, but also in simple songs, is the peculiar temperament of the Germans manifested as the internal life of the heart.

This deep feeling heart, with its comprehensive situations of emotion, requires more than a simple melody to give an adequate expression to its aspirations; it requires harmony with all the varieties of chord and modulation, and instrumentation in the broadest sense of the word. The conscientious and laborious zeal of the Germans are here unlimited; nay, they often pass the line of aesthetical beauty, over-loading melodies with chords and stifling them with a chaos of sound so as to render them scarcely audible. Even this prodigal use of chords is found scarcely sufficient for the German mind to express its deep thoughts and feelings; it further adopts the most complex forms of accompaniment, and by supplementary thoughts brilliantly illustrates and exhibits the leading idea. These polyphonic structures are most aptly compared to the cathedral of Gothic architecture. However, in the use of this expedient—this decorative accompaniment—the German composers degenerate not unfrequently into a morbid pedantry, massing together the supplementary thoughts so as to destroy all effect of an originally beautiful melody.

But another important peculiarity of the mind is revealed in German compositions. That spirit of speculation that philosophises over all Being, Thought, and Feeling, and endeavours to fathom them in their origin and their essence, has not only realised itself in the philosophy and poetry of modern times, and thus elevated the whole mental life of the people, but has also found its expression in music, of which we have the most striking instance in the last works of Beethoven. In these the philosophical mind reflects and speculates on the whole sphere of its feelings and sensations; it no longer, as in youth, revels

\* Let it be clearly understood that we consider these affected definitions in the light of mere verbiage.—ED. M. W.

through the pains and pleasures of love, and the enjoyment of this earth, but it analyses them and makes them the theme of its thought. Every indicated phase of emotion is traced thoughtfully and reflectively to the darkest and most secret recesses of the soul, that there it may be understood in its remotest origin. Hence the later works of Beethoven have a purport, and consequently a physiognomy of their own, so that the style is essentially different from that of other composers.

Taking a retrospective glance at the description of the mental life of three nations as manifested in music, we find that each nation has especially brought forward in its works of art one particular side of its thought and feeling. Only composers of the highest genius have overstepped the narrow limits and have become cosmopolitan, and this they have done by representing in their works, with due objectivity, the thoughts and feelings of other nations. That this overstepping of boundaries is absolutely necessary for the composition of "grand opera," which, as a practical drama, frequently brings together the most various nationalities of the past or present, will, after what I have said, be obvious to every reader.

(*To be continued.*)

#### PANTOMIMES, CLOWNS, &c.

(*Abridged from the "Era."*)

SIR.—From a respectable contemporary—*The Musical World*—I take the following:—

#### THE PANTOMIMES.

(Quotations from the advertisements in the *Times*.)

DRURY LANE.—"The greatest hit of all is the Drury Lane Pantomime."

ADELPHI.—"The acknowledged best Pantomime in London."

LYCEUM.—"The most gorgeous Pantomime in London."

SURREY.—"One blaze of triumph: there is nothing like it."

STANDARD.—"The great Pantomime of the season is, as usual, at the Standard."

CITY OF LONDON.—"Nelson Lee's 200th Pantomime is pronounced the best ever produced."

I am sorry to say that not one Pantomime has made a *hit*. There is no Christmas piece of which the report of private society or the voice of the Clubs says, "Go and see it; it is excellent." I speak as one moving in a tolerably extensive circle, and acquainted with a vast number of supporters of the theatres. A machine will run on its wheels long after the motive power has ceased; but I fear, unless a change takes place, the characteristic, old, thoroughly-English Pantomime, will in a few seasons be extinct.

No great depth of observation is required to perceive why. In the first place, the openings are too long and elaborate—that of the Lyceum is a piece in itself—and the eye and ear get wearied before the transformation. Then all those costly attempts to "out-Beverley Beverley" (for it really comes to that) must clog at last. Red fire and foil, even in the hands of him who best knows how to make use of them, and who has to answer for all the steel standards, and slung girls, and extra gas batons, and opening arabesques, and slots, and sinks, and flies, and "scruto" (escriatoire) work, that have turned the brains of the scene-painters—even these are no substitute for a good hearty laugh. Besides, they are utterly out of place—all that follows is an anti-climax, and the curtain should come down upon them. A squib with a bang in the middle would be an ineffective thing. And they have led to that vulgar, gallery bawling for manager and artist, transported from the other side of the Thames.

These, however, are not the chief causes of the decline of pantomime. I shall be hauled over the coals for saying so, but we have no good Clowns. When the clowns dropped the good old-fashioned dress of "Mr. Merryman" for flags and spangles, and innovations from the French *Cirque*, they dropped their fun as well. And they will talk dull nonsense that never raises a laugh. I hate a Clown that talks, and a Clown that dances, and a Clown that contortions, and a Clown that has dogs. Gloomy mimes may try to conceal the lack of spontaneous humour by the display of acrobatics which have nothing to do with pantomime. Your "Shakesperian" Clown—so called—is the dullest

of all. The Clown of Shakespere has nothing to do with motley: he was a shrewd or stolid rustic. He had no affinity with the Clown of the modern pantomime or ring. Let us have nonsense by all means—honest, laugh-provoking nonsense—but when Mr. Merryman endeavours to coat his lead with the thinnest wash of Shakesperian brightness, I suspect him of endeavouring to obtain renown under false pretences.

I would call the attention of the present race of Clowns to what Mr. Dickens says in his *Memoirs of Joseph Grimaldi*.

"His Clown was a very quiet personage, so far as the use or abuse of his limbs was concerned, and by no means addicted to those violent contortions of body which are painful alike to actor and spectator. His humour was in his looks and not in his tumbles, and he excited the laughter of an audience when standing upon his heels and not upon his head. If the present race of Clowns, and the rising generation of that honourable fraternity, would endeavour to imitate him in this respect, they would be more at ease themselves, and place their audience more at ease also. The genuine droll, the grimacing, flinging, irresistible Clown, left the stage with Grimaldi."

Grimaldi sang, and with singular drollery; and I would have all Clowns sing. It is an essential qualification. When the audience clamour for "Hot Codlins," and the Clown cannot respond, he may be a clever Pantomimist, a good Burlesque Dancer, or a Rock Harmonist, but he is not a Clown.

About "double companies" everybody is agreed. They are a mistake. If there be intention in the action of pantomime, or relation of one character to another, it is destroyed by two Clowns, two Columbines, etc. Harlequina is a mistake; and, above all, Sprites are bores. They interrupt action as a punster interrupts conversation. The "spill and pelt" has finished with a roar, the flats close in, and then come spangled personages with heads between their legs, *adpropos* of nothing. The audience fall at once to melancholy. If these things must be, let there be a fair, and all the tumblers be brought in at once, and got rid of. Applause arises, in many cases, from the good-tempered desire, always existing in an audience, to recognise a well-meant endeavour, although it may be intrinsically disagreeable.

I am giving the opinions—not of the profession, but of the people who pay their money—not altogether an unimportant part of the community. From the profession, no very great change is to be expected. In no other class will you find such conventionality—such traditional belief in what has gone before—in no other is "nature reduced to what it works in" so completely. I am told that literary men usually supply the introduction to a pantomime, but that the "comic business" is left to the invention of professionals. This accounts for the threadbare character of the changes, placards, and what are generally termed "allusions to the topics of the day," which, by the way, have already been used up by *Punch*. The dreary system of advertising is an insult to the audience. I was present at a pantomime the other night, in which two scenes were composed entirely of tradesmen's posting-bills, and two of representations of existing shops. At another, a bonnet was brought out of a box, the name and address of the maker flaringly painted on it, and the Clown put it on. There was no laugh at this. The only impression appeared to be, that the bonnet was very ugly, and not likely to be improved by the manner of its introduction. If tradesmen wish to puff themselves, and theatrical people to be paid for it, let there be a drop-scene devoted to placards. We may one day have Hamlet informing his audience that his melancholy entirely proceeded from bile, which was once alleviated by taking the "antibilious pills," of "Somebody," at thirteen pence halfpenny a box.

Nobody.

THORNEY ABBEY.—Mr. A. C. Thacker gave an evening concert on the 13th inst., with the Abbey Choristers. Miss M. Mascall was the principal *soprano*, and gained the approval of the audience by her unaffected singing, especially in "With verdure clad," "The Soldier Tired," and "Auld Robin Gray," which last gained a genuine encore. The glee and part-songs given by the Choristers were well received and some encored.

## CHAT FROM PARIS.\*

You are aware that Delacroix has, at last, triumphed over all the plots which have kept him for fifteen years waiting at the doors of the Institute. He caught a slight cold thereby, and was still suffering from it a few days ago. It is said, however, that success has revived him.

M. Ingres is more than reasonably chagrined at the entry of his rival into the Académie des Beaux Arts. He did all in his power to prevent such a result. He even endeavoured to conjure up, in the person of M. Ary Scheffer, a rival who would have proved very dangerous to M. Delacroix. But M. Scheffer replied: "I am old—without ambition—and, if I wished to enter the Academy, it would not be as an instrument of warfare against a man whom I admire."

M. About leaves the *Figaro*—the minister was dissatisfied with certain lines concerning the death of the Archbishop of Paris. The young and witty writer was thought to indulge too freely in quotations, and, as he is very busy with other things, he was easily persuaded to withdraw. Perhaps the occurrence will not appear anything tremendous at Berlin, St. Petersburg, and Vienna; at Paris, it is a most important affair, and causes a great stir in the world of literature. People are particularly anxious to know who will succeed M. About. A great many names are already in circulation, but some of them are impossible, and the others improbable.

In order for anyone to appreciate the case, he must live at Paris, somewhere between the Madeleine and the Rue Vivienne. All this quarter belongs to the *Figaro*. One-half of the population sells it, while the other half buys it, and yesterday a worthy news-vendress ran after me to ask "who would replace M. About?" The good, curious lady was only the echo of the affrighted purchasers.

The dramatic solemnity of the week has been the performance of *Le Trouvère*, at the Opera. There was an interest of comparison about it; curiosity was highly excited, and orchestra stalls were done, at the Bourse, at the rate of 50 or 60 francs; while pit-seats were at a premium of 20 francs. The house was graced by the grand celebrities of the political, banking, and newspaper world, but the clusters of pretty women, generally so well distributed about this sumptuous building, were somewhat wanting to the decoration of the evening.

The fortune of the conflict, when once commenced—looking at it in comparison with the Italiens—was varied. By a fatal chance, the performance of *Il Trovatore* the previous evening at the Salle Ventadour had been a triumphant one. Under no circumstances could Gueymard maintain his ground against Mario. Moreover, it appears that he was ill, and had a plaster on his *ut de poitrine*. This should have been announced; the public would then, probably, have been less cruel to him. Troubled and thrown into a state of bewilderment, Mad. Borghini-Mamo, who last year created the character of Azucena, with great success, at the Italiens, did not display her former flashes of inspiration.

Luckily, Bonnéhée sang the Comte de Luna in a manner to sustain the honour of the flag of the Rue Lepelletier; and that young singer, Madlle. Lauters, in the part of Leonora, achieved a success which raised her to the skies.

You see, all things considered, matters are in some degree balanced. In the first place, there is Madlle. Lauters, young and charming, without being very pretty, and possessing a voice of a sympathetic character—an expressive singer, endowed with the sentiment, the nice lights and shades and the delicate touches of each note and each situation—in a word, a conquest for the Opera, that found this pearl in the suburbs, while M. Vaüz was seeking one in the richest jewel-cases of Italy.

There is, also, something else in favour of the Opera, and that is the splendid manner in which the piece is put on the stage; better trained choruses; and a ballet, which, although it might be more ingenious, exhibits a tolerably pretty *ballerina*, Madlle. Conqui. A more celebrated *danseuse*, Madlle. Beretta, was to

have appeared in it. But thereby hangs a tale: Madlle. Beretta was affianced to a dancer, M. B. The latter had gone to the south of France to procure *his papers*, for the purpose of marrying Madlle. Beretta. During his absence, the lady had leisure for reflection; she caught a glimpse, in a golden dream, of the grandeur of such sylphs as marry Russian princes, and retire, towards the evening of their days, to the Lake of Como. Seen from this elevated position, a dancer appeared to her to be only a middling catch. She disappeared; the dancer reached Paris; he did not find the lady, but he has got *his papers*, and can marry a duchess.

Lastly, we have in favour of *Le Trouvère* at the Opera, some new instrumentation, unpublished pieces composed by M. Verdi, and some changes which are frequently of good effect; thus the "Miserere" is introduced again very happily in the last scene of the work. Taken as a whole, however, the attempt to transport to a French stage the Italian operas represented at Paris, strikes me as a daring operation, which success will hesitate to sanctify. Perhaps, it is better to leave Italian music its own atmosphere, and singers; nay, even its *naïve libretto*.

*La Fille du Régiment* was revived at the Opéra-Comique, on Saturday, with Mad. Cabel in the part of Marie.

An incident which occurred during the performance compels us to speak very little about Mad. Marie Cabel, and a great deal about her husband.

We had, at first, resolved to abstain from giving any publicity to the matter, but, in our Parisian world, the most miserable trifles assume such enormous proportions, and, after passing from mouth to mouth, and from paper to paper, facts reach the public so travestied, that it often becomes necessary to re-establish them in their true light.

M. Jouvin, then, of the *Figaro*, and M. Villemot, of the *Indépendance* (and not M. de Villemessant), occupied two fauteuils close to the orchestra. The two critics listened religiously to the singing, especially the singing of Mad. Cabel, which was the event of the evening; but, during the lulls of the dialogue, when Sergeant Sulpice indulges in small witticisms with the Steward, Hortensius, they chatted, discreetly and in a low voice, about their own little affairs. Their colloquy appeared, however, to annoy a very good-looking spectator, at their side, who called for silence in somewhat sharp terms.

Thus addressed, the journalists declared that their neighbour's demand, very legitimate at bottom, was but slightly parliamentary in form, and, by common consent, an explanation was postponed until the end of the act.

At this moment, the explanation of the parties interested would have reduced the misunderstanding to nothing. The aggressor had just declared himself to be the husband of the singer, and acknowledged, very gracefully, that his position in the dispute was false and untenable. Unluckily, some hundred idlers had mixed themselves up in the quarrel; there was a disturbance, and the circulation was interrupted. The Commissary of Police interfered, courteously, and offered his office for the ceremony of reconciliation.

Two points were there clearly proved:—

1. That M. Cabel had given way to a fit of irritation, natural to him in his peculiar situation, but to be regretted on principle.

2. That M. Cabel's susceptibility had, by mistake, been directed against two innocent persons, who, in their conversation, had busied themselves about matters quite unconnected with Mad. Cabel.

M. Jouvin and M. Villemot may consider that Mad. Cabel was wrong to leave the Boulevard du Temple, a place much more propitious than the Opéra-Comique for experiments in vocalisation, not always in accordance either with a very elevated style or with a very certain taste; but they have no need to come and cabal in a stall, and whisper such things to each other, since they have the leisure to say them, the next day, to a hundred thousand readers.

Thus terminated this epic episode of the first representation of *La Fille du Régiment*. On account of the light in which the question was placed, there could be neither *bitter* words, nor acts of provocation in a Homeric sense. M. Cabel could not

\* From the *Indépendance Belge*.

think of cutting the throats of two journalists, who had come, in all loyalty, to pronounce a judgment upon a singer, while they, on their side, could scarcely feel much affronted at the fanaticism of a husband for his wife. The only useful conclusion to be drawn from this incident is: that the place of the critics is before the curtain, and that of the husbands behind it.\*

Paris, 16th January.

AUGUSTE VILLEMOT.

\* It must not be forgotten that M. Villemot, who has succeeded M. Jules Lecomte in the *Indépendance Belge*, formerly contributed to *Figaro*, which is so egregiously puffed in the above letter.—ED. M. W.

#### A LETTER FROM LISZT.

[THE Pesth papers publish the following extract from a private letter written by Liszt, at Zurich, to Franz Erkel:]

"A wearisome illness kept me a fortnight in bed.—During that period, I conceived the first notions of the 'Symphonische Dichtung,' which is to form the continuation of the *Hungaria*, and to which your beautiful 'Prayer,' which has grown on me so much, was the inducement. I shall probably bring you the bantling, quite completed, next summer. I must first, however, set about working out my Schiller's *Ideale*. The four movements, instead of two, are fashioned according to your good advice. By Easter, I will send you the score of the Mass which is being printed at the Imperial Printing Office. This work, with the improvements, additions, and final fugue in the 'Gloria,' which I wrote out on my arrival here, will please you pretty well. I spent some glorious days with Wagner. His *Nibelungen* (which he has half finished) is a whole sublime world of which no one has a conception. The four operas are to be ready for production in two years. In truth, my dear friend, you must see and hear them. How does your 'Hunyadi' translation for Weimar get on? I think of being back there in about three weeks, and, if you do not delay too long sending in the score, the work may, as I wish, be still studied in the course of the present season.—When I am once delivered of my 'Hungarian Opera,' I shall beg Count Ràday to be a sort of godfather to it."

#### MUSIC AT COLOGNE.

(From a Correspondent.)

If our city is in any way deserving the name of a metropolis, it is in a musical sense, for it would be no easy task to find a town in Germany, or even in the world, possessing within itself so many musical elements, fostered by a healthy dilettantism. This musical life flourishes, more especially, in full perfection, during the winter, or so-called Concert-Season, which unites the different societies for mixed choruses, the Sing-Academie, the Städtische Gesang-Verein, the Männer-Gesang-Verein, and the Instrumental-Verein, in the Winter Subscription Concerts under the direction of Herr Ferdinand Hiller, our Municipal *Capellmeister*. In addition to this, our Rhenish School of Music, founded, and hitherto conducted by Herr Hiller, has achieved the most brilliant success. In the short period which has elapsed since this institution has existed, it has produced excellent pupils of great promise, both male and female.

I think I shall afford you the best notion of our musical efforts by giving all the programmes of our concerts for last winter.

#### FIRST WINTER CONCERT ON THE 21st OCTOBER.

##### PART I.

1. Overture to *Les Ahengrages*, by Cherubini. 2. Concerto for the Violin, in the form of a *Gesangsscene*, by Louis Spohr, executed by Herr Riccius, *Concertmeister*. 3. Scene and Aria from *Oberon*, by Carl Maria von Weber, sung by Madlle. Augusta Brenken. 4. Tarentella, by Franz Schubert, performed by Herr Riccius. 5. The 42nd Psalm, for solo, chorus, and orchestra, by F. Mendelssohn-Bartholdy.

##### PART II.

6. *Sinfonia Eroica*, by L. van Beethoven.

#### SECOND CONCERT ON THE 11th NOVEMBER.

1. Overture to *Iphigenia in Aulis*, by Gluck. 2. Recitative and aria, from the opera of *Rinaldo*, by Händel, harmonised with instrumental accompaniments by Meyerbeer, and sung by Madlle.

Hefner, from Munich. 3. Melody for Violoncello, performed by M. Chevillard, Member of the Imperial Band in Paris. 4. Overture to the *Vestalin*, by Spontini.

##### PART II.

5. *Die Weihe des Frühlings (Ver Sacrum) oder, die Gründung Roms*, words by Professor L. Bischoff, arranged for solo, chorus, and orchestra, by Ferdinand Hiller. (The solos by Madlle. Hefner, Herr Pütz, and M. Dumont-Fier.)

##### THIRD CONCERT.—PART I.

1. Overture to *Jessonda*, by Spohr. 2. "Concerto Militaire," for the violin, by Lipinski, performed by Herr Grundwald, *Concertmeister*. 3. The 145th Psalm, for solo, chorus, and orchestra, by J. J. H. Verhulst.

##### PART II.

4. Symphony in A major, by L. Van Beethoven.

#### FOURTH CONCERT ON THE 23RD DECEMBER.

##### PART I.

1. Symphony No. 2, in E major, by Theodore Gonoy (under the direction of the composer). 2. Two *Weihnachts-Lieder* (Christmas Songs), (Eur' geweihten Chor), by Leonhard Schröter, composed in the year 1581. 3. *Symphony-Concerto*, for pianoforte and orchestra, composed and performed by Mr. Henry Litoff.

##### PART II.

4. "Mirjam's Siegesgesang," words by Grillparzer, for soprano-solo and chorus, composed by Franz Schubert, and scored by Van Eyten, (the soprano solo by Madlle. Catherine Ventz). 5. "Spinner-Lied," for the pianoforte, composed and performed by Mr. Henry Litoff. 6. Overture to *Der Freischütz*, by Carl Maria Von Weber.

Our Cölner Männergesang-Verein sang, in their accustomed masterly manner, at their first concert, on the 8th December, the 66th Psalm, by V. Lachner; "Gesang im Grünen" by H. Esser; "Das Deutsche-Lied," by Schnyder Van Wartensee; "Die Lotosblume," by Robert Schumann; "Frühlingsnähen," by C. Kreutzer; "Maienzeit," by Jul. Rietz; two "Volkslieder," by Silscher; "Nachtgesang im Wald," (with accompaniment of four horns), by F. Schubert; "Gondelfahrt," by W. Gade; "Am Necker am Rhein," by F. Küsten. In addition to this, Herr Louis Brassin played, with great success, selections from the music to the *Midsummer Night's Dream*, by Mendelssohn, arranged for the pianoforte by Franz Liszt; "Home, sweet home," an Irish melody, transcribed by Alfred Jaell, etc.

At the first Soirée für Frauenmusik, held in the large room of the Hôtel Disch, we had:

1. A quartet for stringed instruments, by Haydn. 2. A fugue and gavotte, by Händel, for the pianoforte. 3. A quartet for stringed instruments, by Beethoven. 4. A trio, by Hummel.

Executants:—Herrn Grunwald, F. Derstum, Peters, B. Brener, *Concertmeister*; and Herr Ferdinand Hiller, *Capellmeister*.

The Paris Stringed Quartet Union of MM. Maurin, Sabattier, Mas, and Chevillard, who performed, to perfection, during the month of November, the quartets of Beethoven's last period at certain soirees, and at Herr Hiller's, most justly created profound sensation. We, also, heard, at a private party given by Herr Ferdinand Hiller, his pupil, Max Bruch's comic opera (from Goethe's) *Scherz, List, und Rache*, which was enthusiastically received by the numerous company assembled on the occasion. The concerted pieces, more especially, of the young composer, who is only nineteen, justify the most sanguine hopes for the future.

We conclude this short notice with the wish that the last work of our genial maestro, Ferdinand Hiller—we allude to his *Ver sacrum* (an excellent poem by Professor L. Bischoff of this town), which has been repeated, and excited the greatest enthusiasm, being, without doubt, one of the most important productions of its kind that has appeared in recent times—may speedily find its way to England; it will soon, doubtless, begin its triumphal progress through Germany.

**MDLLE. PLUNKETT IN DIFFICULTIES.**—MM. Marzi, director of the Fenice Theatre at Venice, lately brought an action before the Tribunal of Commerce, against Mdlle. Plunkett, the well-known dancer, to recover 20,000fr. damages for breach of engagement. They proved that in September she signed to dance at their theatre from the 20th of October to the 1st December, during the expected visit of the Emperor of Austria, for 6,000fr.;

but after her appearance had been placarded all over the town, she, a few days before she ought to have arrived, notified that her state of health would prevent her from dancing. They, in consequence, had to engage Mdlle. Priora to replace her, at an expense of 10,000fr. for a shorter period; and in addition to paying more, the receipt of the theatre were not so large as they would have been with Mdlle. Plunkett. On inquiring, they learned that the reason why Mdlle. Plunkett was unable to fulfil her engagement was, that she was four months *enceinte*. Now they contended, though such a situation might be urged as a legitimate excuse by a married female, the law would not tolerate it in an unmarried one; and they demanded heavy damages. It was not denied that Mdlle. Plunkett was in the situation referred to, but it was contended that the law made no difference between married and unmarried actresses, when in a delicate situation, nor had the plaintiffs sustained any real injury. The tribunal condemned Mdlle. Plunkett to pay 2,000fr.

**URGENT AND PRESSING.**—"Every one of our subscribers can, we think, with a little trouble," (says the *New York Musical Review and Gazette*) "get us one subscription besides his own for next year. Will you not do this much for us? It will be a little thing for you, but a great result for us. We ask it as a personal favor."—(Will every subscriber to the *Musical World* do as much for the *Musical World*? We suggest it as a personal favor to their own friends and relations.)

#### THE GREATEST LIVING AUTHOR.

(At the Glasgow dinner to Sir E. B. L.)

Mr. Sheriff Bell gave the toast of "Poetry and the Drama," coupled with the health of Professor Aytoun.

Professor Aytoun was loudly cheered, and delivered an eloquent reply, in the course of which he pronounced Sir Edward Bulwer Lytton the greatest living author in Britain.

(At the next dinner to Professor Aytoun, Sir E. B. L. will of course pronounce *Firmerian* the greatest satire, and *Bothwell* the greatest poem in any language.)

**THEATRE ROYAL, DRURY LANE.**—On Monday, January 26th, and during the week, the new Pantomime, *SEE SAW, MARGERY DAW*, supported by Auriol, Boleo, Flexmore, Milles, Osmont, and Rosina Wright, a COMEDY, in which Mr. Charles Mathews will appear, with other entertainments. Commence at 7. A Morning Performance on Wednesday, commencing at 2.

**THEATRE ROYAL, HAYMARKET.**—Monday, January 26th, and Tuesday 27th, MONEY, to conclude with the Pantomime of *THE BABES IN THE WOOD*. Wednesday, the last Juvenile night, the Pantomime will conclude shortly after 10. Commencing at 7, and concluding at 11, with *MAKE YOUR WILLS*. Morning Performance of the Pantomime on Thursday, January 29th, commencing at 2, concluding at 4.

**LYCEUM THEATRE ROYAL.**—Lessee, Mr. CHARLES DILLON.—On Monday, January 26th, and during the week, the highly successful and gorgeous Burlesque and Pantomime of *CONRAD AND MEDORA; OR, HARLEQUIN CORSAIR AND THE LITTLE FAIRY AT THE BOTTOM OF THE SEA*: Miss Woolgar, Mrs. C. Dillon, Mr. J. L. Toole, etc.; preceded by a play, in which Mr. Dillon will appear. Commence at 7. Morning Performance on Saturday at 2.

**THEATRE ROYAL, ADELPHI.**—Monday, January 26th, and during the week, the new and original Farce, in one act, entitled, *A NIGHT AT NOTTING HILL*. Principal Characters by Mr. Wright, Mr. Paul Bedford, Mrs. Chatterley, and Miss Mary Keeley. To conclude with the Burlesque Pantomime, *MOTHER SHIPTON, HER WAGER; OR HARLEQUIN KNIGHT OF LOVE AND THE MAGIC WHISTLE*. Commence at 7.

**ROYAL OLYMPIC THEATRE.**—Monday, January 26th, and during the week, *Planche's new fairy extravaganza, called YOUNG AND HANDSOME*. Principal characters, Messrs. Rolson, Rogers, Leslie; Misses Swinborough, Thirlwall, St. Casse. With other entertainments. To conclude with *CRINOLINE*. Commence at half-past 7.

**ROYAL PRINCESS'S THEATRE.**—Monday, Jan. 26th, and during the week, the new grand Christmas Pantomime, called *ALADDIN AND THE WONDERFUL LAMP; OR, HARLEQUIN AND THE GENIE OF THE RING*. Preceded by a Play. Commence at 7.

**THEATRE ROYAL, SADLER'S WELLS.**—Monday, January 26th, and during the week, the new Pantomime, *THE FISHERMAN AND THE GENIE*, preceded by a Shaksperian Play, in which Mr. Phelps will appear. Commence at 7.

**E. J. LODER.**—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering for the last three months from a severe mental disease, which has disabled him from pursuing his professional avocations.

	£	s.	d.		£	s.	d.
Sims Reeves, Esq. ..	5	0	0	S. W. Waley, Esq. ..	0	0	0
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#### TO CORRESPONDENTS.

**ELIJAH.**—*"A Subscriber would be very much obliged by the Editor of the Musical World informing her which is the cheapest edition of Mendelssohn's Elijah and the price." Apply to Messrs. Ever and Co., Oxford-street.*

#### DEATH.

Died, on the 19th instant, Edward Francis Fitzwilliam, Esq., of 9, Grove-place, Brompton, in his 33rd year, late musical composer and director at the Theatre Royal, Haymarket.

#### THE MUSICAL WORLD.

LONDON, SATURDAY, JANUARY 24TH, 1857.

TEN of the most aged and influential members of the Royal Society of Musicians have required the Secretary, Mr. John A. Ireland, to summon a general meeting for this day, at two o'clock in the afternoon. The meeting (if it takes place) will be held at the Society's rooms, in Lisle-street, No. 13. What the meeting is to discuss may best be gathered from the following:—

"Sir,—We, the undersigned members of the Royal Society of Musicians, desire you will summon an extraordinary general meeting, to take into consideration a libellous article which appeared as a leader in the *Musical World* of the 10th of January, and calculated to do the Society considerable injury.

(Signed) *"TOMMASO ROVEDINO. G. CHAMPION.*  
*THOMAS PRATT. J. STREATHER.*  
*RICHARD S. ROCKSTRO. C. E. LAURENT.*  
*WILLIAM HENRY HARM. J. P. GUVIER.*  
*THOMAS EDGAR. G. CUBITT.*

"To John A. Ireland, Esq., Secretary."

A libellous article! Why, if the (mis)construction of what we said the week before last, in reference to the case of Mr. E. J. Loder, had even issued from certain directors of the Hanover Square Society, we should have been astounded at such a want of the commonest perception.

The article stigmatised by Messrs. Harm, Cubitt, and their associates, as libellous, was as plain, simple, and unoffending a statement of a case as was ever put before the public in a newspaper. It may be reduced to this:—

The Royal Society of Musicians is either purely a *mutual assurance society* or a charity in the bargain. If the former, then Mr. Loder, not being a member, has no claim upon it. But if the latter, then Mr. Loder has a strong claim upon it just now. That is one side of the argument. Now look at the other. The Royal Society of Musicians is either

a mutual assurance, or a charity. If simply a mutual assurance, then it has no right to address the public *in forma pauperis*. If a charity, it has. We assumed it to be a charity; and upon that assumption our observations with regard to Mr. Loder's claims were based.

This was the whole gist of the article stigmatised by Messrs. Harm and Co. as "libellous."

Further—in exemplification of the case of Mr. Loder, the immediate cause of our alluding to the Royal Society of Musicians and its affairs—we insisted that as the indifferent public was annually appealed to by the Royal Society of Musicians for subscriptions and donations, this made the Society ostensibly a charity; and, as a charity, its funds (chiefly contributed by the indifferent public) should be administered in such a manner as to supply the wants of distressed musicians living, or of the surviving families of musicians who may have died without means. What can possibly be clearer? What fairer? For such an object, we ourselves, as lovers of music and advocates of its professors, would willingly go about with a plate, like the stewards and their ladies at the festivals of the Three Choirs. Like the two daughters of the horse-leech, alluded to by Solomon, and with better reason, we should never be tired of saying "Give, give!" For upon such a cause any amount of self-sacrifice would be well bestowed.

But the Royal Society of Musicians—if we are rightly informed—has amassed an enormous sum of money, and has invested other enormous sums in land and beeves. For what? Is it of any consequence to the music-loving public that a society, professing charitable views towards decayed musicians, should own £60,000 in the funds? While this £60,000 was amassing, how many followers of the musical profession have died in want, or near it? Many of those, then, for whose benefit the indifferent public (your Broadwoods, etc., who give their £100 at a dinner,) have conferred their donations, may die unbefriended, and leave their wives and children half or wholly destitute, while the process of amassing £60,000 is going on. Is this reasonable? Is this just?

If we are wrong about the £60,000, and about the land and beeves, let a "Married Member" and an "Old Member" of the Royal Society of Musicians tell us so plainly, instead of writing abusive letters (like the latter), or broaching theories of morality (like both). We have declined to publish the letters of these correspondents simply because they are *anonymous*; and we have so great a distrust of all anonymous communications that—like our morning contemporaries, and all respectable journals—we treat them invariably as if they had not been received. Nevertheless, *argumentum gratia*, we condescend to state here that our correspondents, who write with so much heart and yet have not the heart to append their names to their letters, attempt to defend the Royal Society of Musicians on the ground of *morality*. Now this we look upon as purely a subterfuge—an attempt to blink the question altogether. We cannot, and will not entertain such an argument. Charities have to do with misfortune and nothing else. For the sake of humanity let us not endeavour to mix up that virtue, recommended and enforced, as the greatest virtue, by the greatest and most virtuous being that ever appeared on earth in the human form, with abstract considerations of conduct. Let it suffice that one of our fellow creatures is helpless and destitute; and that a special-class-charitable society to which the public gives contributions annually, for the express purpose of relieving cases

of helplessness and destitution that may come within the category for the benefit of which the society was instituted, and from which it derives its name, has been applied to under the circumstances.

Those who argue that, in consequence of so and so, Mr. Loder has no claim to the benefits which the Royal Society of Musicians has at its disposal, will be kind enough to explain, in befitting terms, the munificent donation of £2 sterling, which was offered to him. If Mr. Loder has a right to anything, he has surely a right to more than £2, and if to nothing, he has at least the right to be exempt from so marked a slight (not to say insult) as is conveyed in the proffer of such a sum. A case of absolute rejection of his claim might perhaps with some casuistry be defended; but that of mocking him with an offer of 40s. is indefensible.

We contest, that the simple fact of Mr. Loder having more highly distinguished himself professionally than ninety-nine out of one hundred of those members who constitute the Royal Society of Musicians, which draws its chief support (we cannot too often insist upon this point) from the contributions of the indifferent public—the *non-members*—entitles him to a proportionate share in all the benefits it is in the power of the institution to confer.

And now—candid reader—that we have reiterated the substance of the article for which we are to be arraigned as libellers, pray inform us where is the libel? It would puzzle Lord Brougham to find it out—or the late Mr. O'Connell.

MR. THACKERAY completed this week, his course of lectures on the "Four Georges," having throughout their delivery created an excitement never before known in connection with this form of amusement or instruction. Not only have all the ordinary places of accommodation in the large Marylebone room been occupied beyond the possibility of one person more finding a hospitable vacancy, but the platform has been treated as an additional gallery, and thus the lecturer has been closely hedged in by the most distinguished class of his admirers. We might be reminded of the state of things that prevailed when Voltaire produced his tragedy, *Sémiramis*, at the Théâtre Français, and the throng of lordly patrons who sat upon the stage, marred, to the poet's infinite disgust, the effect of the ghost, were there not in Mr. Thackeray—his appearance, his thoughts, his words—something so pre-eminently solid and substantial, that to bring him into comparison with anything like a ghost would be altogether absurd.

What a degree of fame has been represented by the density of the multitude that on each succeeding Tuesday has poured into the doors of the Marylebone Institution; and of that fame how high was the character! Natural curiosity might have drawn together a crowd to gaze upon the author of *Vanity Fair* and the *Newcomes*, and those who had subscribed for the entire course would necessarily attend, if possible, on every occasion. But it was found that at each lecture the attendance was more numerous than at the one preceding; and a second course of the lectures, terminable this day, was established, as soon as the success of the first had been ascertained. During the last four weeks eight crowds, paying high prices, and comprising persons of the most distinguished rank, have assembled to hear by instalments a continuous essay on the Georges of the House of Brunswick. No hypothesis of idle curiosity could account for this phenomenon.

Nor is there in Mr. Thackeray any of that clap-trap of drollery or sentiment that is often used to obtain popularity. His sallies are not of a kind that would make "fast" young men roar, or "slow" young ladies titter. He appeals to no weak side of his auditors. He has not the advantage of a "raw" that he can irritate like a political orator. He does not come forward as a rapid teacher of history, after the fashion of those scientific professors with which institutions swarm, and who in lectures an hour long make astronomy and chemistry so very clear, and save such a deal of reading. With the "instructive dodge" of the day, which Mr. Albert Smith so righteously exposes, Mr. Thackeray has nought to do, and lest the contrary might be suspected, he took care in his very first lecture to state that he was no historical teacher, and that those who wished to learn the great facts of the periods on which he discoursed must seek some other instructor. The matter of his lectures is exactly that for which the lecture-form is most appropriate. We may almost assert that they are lay sermons delivered by the soberest of preachers—by the *soberest*, we say, for not even by such a venial sin as the undue raising of the voice would Mr. Thackeray court a murmur of approbation.

The best class of the London public is, in fact, fully impressed with the belief that Mr. Thackeray is a thinker whose words cannot be heard without an increase of practical wisdom. He is not, as he says, a teacher of facts—indeed, to those who are wholly ignorant of his facts, he would be for the most part unintelligible—but he shows, by example rather than precept, how facts are to be regarded, and how the moral basis of social institutions is to be detected through the living symbols by which the world is peopled. When you have left one of his lectures on the "Georges," you feel that you have grasped the essence of a certain series of events, that you have a key note to their interpretation, a centre round which details naturally take their proper place so that they may present themselves when wanted to the memory. If some prossiac devourer of so-called "instruction" should ask: "What have I learned by all this?" he could at once be answered with the counter-question, "What that you have ever learned will you ever forget when you have heard it thus treated?"

While Mr. Thackeray has maintained his position as a teacher of social wisdom, as an artistic humourist of the highest order, let us trust that he has also removed a false impression that generally prevails as to the tone of his writings and his discourse. It is commonly said Dickens takes the good-natured, Thackeray the ill-natured view of things. The latter part of the saying is as false as the former part is true. Mr. Thackeray's hatred of "shams" is fully equalled by his admiration of real goodness and talent, and all who have heard his lectures must have felt that the passages of love were more akin to the speaker's heart than those in which he expressed contempt or abhorrence. He must be prejudiced, indeed, who quitted the last lecture drawing inferences merely from the castigation inflicted on the wretched George IV., and none from the panegyrics on Scott, Southey, Heber, and Collingwood.

**SACRED HARMONIC SOCIETY.**—*Elijah* will be performed in Exeter Hall on Friday, the 30th inst.; and *Athalie* and the *Stabat Mater* repeated on the Friday following: those two occasions being the last of Madame Novello's engagement until after Easter.

#### SACRED HARMONIC SOCIETY.

LAST evening Mendelssohn's music to *Athalie* and Rossini's *Stabat Mater* were performed in conjunction, and attracted an immense concourse to Exeter Hall. The music of *Athalie* was first executed by the Philharmonic Society, in 1845, and subsequently by the Sacred Harmonic Society, in 1849, when Mr. Vandenhoff read the poem, and produced so good an effect as to become one of the standard works of the Society. Racine took the incidents in his *Athalie* from the narrative of the history of Athaliah contained in the Holy Scriptures. Mendelssohn's music was written at the instigation of the King of Prussia, who had previously employed the illustrious composer to write music for two of the tragedies of Sophocles—*Oedipus Coloneus* and *Antigone*, the merits of which induced him to require from the same pen a similar illustration to Racine's *Athalie*.

Rossini's *Stabat Mater* was written in 1832, at the desire of M. Aguado, a Spanish banker, for the Abbé de Varela, an influential personage at Madrid, and was intended to be performed in a convent. In 1841, M. Aulagnier, of Paris, announced the work for publication, having purchased the MS. from Father Varela's executors. The score being incomplete, and only six pieces written, Rossini added the other *morceaux*, rewrote it entirely, and in its new shape assigned the copyright to M. Troupenas, the publisher. The *Stabat Mater* was first performed at the Italiens in Paris on the 7th of January, 1842, and, according to the accounts of the day, saved the Italian Theatre from destruction.

Of the performances we shall speak at length in our next number. Meanwhile it will suffice to say that the principal vocalists in the *Athalie* were Mad. Clara Novello, Misses Sherrington and Dolby; that Mr. Phelps read the poem; and that the soloists in the *Stabat Mater* were Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, and Signor Belletti.

#### ST. MARTIN'S HALL.

A VERY excellent performance of *Elijah* was given on Wednesday evening by the members of Mr. Hullah's "First Upper Singing School," under the direction of Mr. Hullah himself, the best indeed they have yet given. It is gratifying to see young societies training on, which, whatever the talents and capacities of the acting body, is mainly owing to the governing head. Mr. Hullah is full of energy and zeal, and appears to have infused a portion of some of these essential qualities into the chorus, if we may judge from the execution of Mendelssohn's masterpiece on Wednesday night, which betokened a decided improvement on former performances. The principal vocalists were Misses Banks, Spiller, Dolby; Messrs. Sims Reeves, Thomas, G. Calkin, and H. Barnby.

Both Miss Dolby and Mr. Sims Reeves are entitled to praise for resisting, as long as they were able, the encores, "O Rest in the Lord," and "Then shall the righteous." The popularity of eminent artists is not without its drawbacks. In the case of Mr. Sims Reeves it has positively resulted in a nuisance to himself. No matter what he sings, where he sings, when he sings, or indeed how he sings, the audience will hear him again, even though the composition be lengthy and arduous, or the singer labouring under an incipient attack of *cynanche tonsalis*.

It is to be lamented that audiences have not taken a hint from the man in *Joe Miller*, who said a certain person sang so badly that he was obliged to repeat it all over again. Perhaps the best hit ever given to encores occurred to Mr. John Parry in Dublin. It will be in the recollection of most of our readers that Mr. John Parry, when in the height of his popularity, rarely if ever sang one of his Albert-Smithian medleys without an encore. In fact an encore was a stereotyped consequence of his singing. On one occasion, when giving his entertainment in Dublin, just as he was about to commence, a rough voice cried aloud, from the unreserved seats, "Arrah, Misther Parry, plaze sing the ancore fust; it'll save us a lot o' clappin' an' bawlin'!" This man deserved well of his country. It is to be hoped the time will come when three female singers will have the courage to resist the invariable

encore which follows the unaccompanied trio, "Lift thine eyes," more especially since it is merely a preface to the chorus, "He watching over Israel," into which it immediately leads. Miss Banks and Miss Spiller (who, with Miss Palmer, sang, and were encored in the trio), divided the soprano music. Both sang carefully. Mr. Thomas was very efficient in the bass music of Elijah. The other singers were Messrs. Calkin and Barnby. Händel's *Israel in Egypt* is announced for the next performance.

## COURT THEATRICALS.

At the first of a series of dramatic performances at Windsor Castle, on Thursday evening week, Sheridan's comedy, *The School for Scandal*, was played, and the parts were thus filled:

Sir Peter Teazle	...	...	Mr. Benjamin Webster.
Sir Oliver Surface	...	...	Mr. Frank Matthews.
Sir Benjamin Backbite	...	...	Mr. Buckstone.
Joseph Surface	...	...	Mr. Alfred Wigan.
Charles Surface	...	...	Mr. George Vining.
Crabtree	...	...	Mr. Compton.
Rowley	...	...	Mr. Cullenford.
Moses	...	...	Mr. F. Robson.
Careless	...	...	Mr. Leslie.
Snake	...	...	Mr. Selby.
Trip	...	...	Mr. G. Everett.
Sir Toby	...	...	Mr. G. Ellis.
Joseph Surface's Servant	...	...	Mr. Raymond.
Lady Sneerwell's Servant	...	...	Mr. Terry.
Lady Teazle	...	...	{ Mrs. A. Mellon, late Miss Woolgar.
Lady Sneerwell	...	...	Mrs. Poynter.
Mrs. Candour	...	...	Mrs. Alfred Wigan.
Maria	...	...	Miss Maria Ternan.
Lady Teazle's Maid	...	...	Miss Laura Collins.
Director	...	...	Mr. Charles Kean.
Assistant-Director	...	...	Mr. George Ellis.
Call Boy	...	...	Thomas Heyling.

The theatre arranged and the scenery painted by Mr. Thomas Grieve. The Court was in mourning.

The second performance took place on Thursday last. The pieces selected were Mr. J. M. Morton's two-act *comedietta*, entitled *Our Wife; or, the Rose of Amiens*, and Mr. Poole's farce, *Deaf as a Post*. The parts were distributed as follows:—

OUR WIFE; OR, THE ROSE OF AMIENS.			
Marquis of Ligny	...	...	Mr. Ryder.
Count de Brissac	...	...	Mr. David Fisher.
M. Pomaret	...	...	Mr. Harley.
Dumont	...	...	Mr. Raymond.
First Officer	...	...	Mr. Terry.
Second Officer	...	...	Mr. Barsby.
Messenger	...	...	Mr. G. Everett.
Rosine (M. Pomaret's daughter)	...	...	Miss Carlotta Leclercq.
Mariette (her cousin)	...	...	Miss Murray.
Sceno—Amiens. Period, 1634.			

## DEAF AS A POST.

Mr. Walton	...	...	Mr. G. Cooke.
Tristam Sappy	...	...	Mr. Harley.
Captain Templeton	...	...	Mr. G. Everett.
Crupper (an Ostler)	...	...	Mr. Raymond.
Gallop	...	...	Mr. H. Danvers.
Two Recruits	...	...	Mr. Terry and Mr. Bush.
Sophy Walton	...	...	Miss J. Lovell.
Amy Templeton	...	...	Miss M. Daly.
Mrs. Plumpify	...	...	Miss W. Daly.
Sally Maggs	...	...	Miss Murray.

Director ... Mr. Charles Kean.  
Assistant-Director ... Mr. George Ellis.

The theatre arranged and the scenery painted by Mr. Thomas Grieve.

The Queen's private band occupied the orchestra.

MR. HAIGH AND MISS DYER.—These vocalists have, we understand, been lately "joined together in the holy bonds of wedlock."

REAPPEARANCE OF MR. CHARLES MATHEWS AT DRURY LANE.—We have much pleasure in announcing that Mr. Charles Mathews, having recovered from his late severe accident, reappeared on Monday evening at Drury Lane, in seeming excellent health and spirits, and was received with unbounded applause.

MR. GEORGE GENGE's annual concert and ball took place at the Freemason's Hall on Tuesday evening, the 13th inst. The following were the principal vocalists:—Mad. Zatello, Miss Wells, Miss J. Wells, Miss Brougham, Miss E. Brougham, Mrs. T. Distin, Miss Poole, Master Connell, Master Fitzgibbon, Mr. Kenny, Mr. Holmes, Mr. W. Fielding, Mr. Ransford, Mr. H. Percy, Mr. Bartleman, Mr. T. Young, Mr. T. E. Williams, Mr. Morgan, Mr. Smythson, Mr. Shoubridge, Mr. George Perren, and Mr. George Genge. The instrumental soloists were Mr. J. G. Calcott (pianoforte), and Mr. George Case (concertina). Mr. J. G. Calcott conducted. The hall was exceedingly full. Dancing commenced at eleven, and was kept up to a late hour.

DRAMATIC.—A new three-act drama, entitled *A Bird in the Hand is worth two in the Bush*, has been produced at the Surrey Theatre and favourably received. The principal incident—that of a wealthy individual who affects to be dead and has his will read, in order to test the qualities of his heir-at-law—is by no means novel, and has been used within a few years in a farce brought out at the Haymarket, called *Make your Wills*. The author, however, has somewhat varied this incident, by producing the principal personage *vivæ voce* on the stage in disguise, in place of representing him feigning death in his bed. The piece is rather carefully than brilliantly written; and a new effect is sought to be obtained by a strict adherence to the unities of place—according to modern French custom—the action of the entire three acts taking place in one room.

M. JULLIEN AT GLASGOW.—M. Jullien's concert, at the City Hall, was a great hit. His splendid *troupe* of instrumentalists was supported by Miss Ransford, Mr. Croft, and Herr Formea. The last has already earned golden (why not silvery!) opinions in this quarter, and his singing fully upheld his reputation. Herr Koenig (cornet), M. Le Hon (violin), M. Lavigne (oboe), M. Hughes (ophicleide), and De Young (flute), were the principal soloists. The programme embraced selections from the works of the great masters, with a sprinkling of waltzes and quadrilles, all of which, under the magic *bâton* of M. Jullien, were executed to perfection.

CORK.—Miss Catherine Hayes gave two concerts at the Athenæum lately, with great success. She was assisted by Madile Corelli, Mr. Millardi, Sig. Frederick Lablache, and Mr. G. A. Osborne—the troupe with whom she has been making her Irish tour. Besides what triumphs she has effected in song, Miss Hayes has won her way to the real Corkonian hearts by a donation of £10 to the Father Matthew Testimonial. With Munster people there is nothing like *aragulhshrees* ("money down").

THEATRICAL COPYRIGHT.—At the Bloomsbury County Court on Friday Mr. Heath, the judge, gave judgment in the case of "Planché v. James," in which a case of some importance to the theatrical profession was raised. The plaintiff is the well-known dramatic writer, and brought an action against Mr. James, the lessee of the Queen's Theatre, Tottenham-street, to recover a penalty of 40s. for a performance of a farce called *A Pleasant Neighbour*, under the Act 3rd of William IV., cap. 15. The cause was tried in December, and the defence was that at the time of the representation the theatre was let to Mr. George Bolton, and that he was consequently liable. In answer Mr. Lewis (Lewis and Lewis), as solicitors to the Dramatic Authors' Society, submitted that under the Act regulating theatres (6th and 7th of Victoria, cap. 68) the license of the Lord Chamberlain was to Mr. James, and that for the protection of the public he was the person liable for all matters connected with the theatre, and that, although the theatre was let, he would be bound to obey any interdiction from the Lord Chamberlain. By the 7th section of the Act the license could only be granted to the "actual and responsible manager for the time being of the theatre." The judge took time to consider, and now said he was clearly of opinion that the defendant was liable. He thought so at the time; but, as the matter was of some importance, he did not wish hastily to decide it. Judgment was given for the plaintiff for a penalty of 40s. and costs. In the Act (3rd of William IV., cap. 15) the costs are specified as "double costs of suit."

## THE LATE CHARLES SMITH.

(Continued from page 46.)

MR. CHARLES SMITH was born in London in 1786, and at an early age displayed a marked taste for music, both vocal and instrumental, singing several of Dibdin's songs with great truth even when he could not pronounce the words well. At five he was placed by his parents under Mr. Costellow, with whom he advanced so rapidly that, before he was six, he composed a little air to some words by his brother; this, together with some of Dr. Arne's, he used to sing to the astonishment of his auditors, accompanying himself on the pianoforte. When eight years old, the late Dr. Arnold was requested to see the child, when Master Smith played a difficult sonata of Clementi's, and sang, "In infancy our hopes and fears," to his own accompaniment, which highly delighted his learned auditor; but when he saw the child place on the desk "The Soldier Tired," he could not help laughing, and exclaimed—"My dear, you are a clever little fellow, but I hope you are not going to attempt that song!" "Yes, sir, if you please," he artlessly said, "I'll try it, but, as I only bought it yesterday, I fear I shall not sing it very well." His execution of the song astonished the Doctor, who had no idea so young a child could have breath sufficient for the runs. By Dr. Arnold's advice, he was placed in the Chapel Royal, and he was admitted in 1796. In the summer of that year, the Princess Royal was married, and young Smith had a principal part assigned to him in the anthem, in which he so much pleased Dr. Ayrton, the organist, that he gave him a silver penny. In 1799 he began to sing in private parties, and in 1800 was engaged at the oratorios, Ranelagh, and vocal concerts, etc.; subsequently, at ladies' glee concerts and the provincial musical meetings. He was a regular attendant at the Prince's Harmonic Club, where he occasionally joined in glees and duets with His Majesty George the Fourth, then Prince of Wales.

His popularity was so great that he frequently had three engagements for the same night. He visited Edinburgh and Glasgow in 1803; on his return he gave up singing soprano, and resumed his study of the organ, in which he had early become a proficient, very often officiating at the Chapel Royal, for Mr. Knyvett and Mr. Stafford Smith. When he became eighteen he was Bartleman's deputy at Croydon Church, and was elected organist there on Bartleman's resignation. In the meantime he had composed several songs, which met with much applause, his own voice having sank into a tenor. When twenty he was appointed organist to Welbeck Chapel, on Charles Wesley leaving it, and also began to compose for the theatres. He wrote the music for the farces of *Yes or No*, *The Tourist's Friend*, *Hit or Miss*, *How to Die for Love*, etc., all from the pen of Mr. Pocock. In 1813, his voice having settled into a bass, he was a great favourite at the oratorios, and was engaged at the same performances for three successive seasons. In 1815 he married Miss Booth, of Norwich, and sister of Mr. Booth, the respected professor of elocution in this town, and purchasing a lucrative business here, removed to Liverpool, where he resided till about a year and a half since. He was the organist to St. Philip's and St. Luke's Churches, occupied for many years the post of master to the singers at the Blind Asylum, conducted to the efficiency of the Festival Choral Society, to which he was conductor for some time, all the while pursuing the labours of his profession as teacher of music, in which he was ably assisted by his estimable wife. He was subsequently elected an honorary member of the Apollo Glee Club. His merits as an organist were frequently testified to by Dr. Crotch and Mr. Charles Wesley, and his powers as a concert vocalist were surpassed by few during the early part of his career. Amongst his compositions may be named the lovely ballad, "Oh, sweetly sleep, my baby boy;" "The sailor boy's dream;" "Epsom Races," written for Mathews; the noble song, "The battle of Hoen-linden," deservedly eulogised by all musical authorities; many concerted pieces, duets, trios, etc., of great merit; and he has also contributed not a few works to our church music, in the shape of chants, psalm tunes, responses, etc., now in constant use.

Mr. Smith removed from Liverpool to Devonshire, where he died on Saturday last, the 22nd November, at the advanced age of 70. His declining years and aggravated sufferings were soothed and cheered by the unceasing solicitude and devotion of his wife, and the affectionate attention of his son, the Rev. C. F. Smith, vicar of Crediton. Few men, like Charles Smith, have lived through a long professional career unsullied by even the suspicion of a mean action. Highly talented as a musician, he was emphatically a gentleman in manners, word, and deed; and his memory will long be cherished by those who enjoyed his acquaintance.

J. B. COOPER.

WORCESTER.—The concert given in aid of the funds for the relief of the families of the unfortunate men who lately lost their lives from the fall of a portion of the scaffolding at the cathedral, took place at the Music Hall. The weather was unfavourable, and the attendance less than could have been desired. The vocalists comprised the principal members of the cathedral choir, assisted by Miss Gilbert, R.A.M. Mr. Haynes played two organ solos. Miss Gilbert sang "O luce di quest amina," and some English songs. Mr. J. H. D'Egville played a violin solo by De Beriot, and Mr. Jabez Jones was the piano accompanist. There were several encores. The sum realised for the charity, was, we understand, but £13 13s.

MANCHESTER.—The *Lobgesang* of Mendelssohn, and the *Stabat Mater* of Rossini, were given together in the Concert Hall, under the direction of Mr. Charles Hallé. Mendelssohn's work appears to have been the most satisfactory performance. In both works the principal singers were Mad. Novello, Mrs. Lockey, Mr. Lockey, and Mr. Weiss.

BARNSLEY.—Miss Morley's annual concert was numerously attended, and the artistes engaged—Miss Milner, Mrs. Gill, H. C. Cooper, and Piatti, gave the highest satisfaction to the audience. Mr. Burton, of Leeds, conducted.

SHEFFIELD.—(From our own Correspondent.)—Mr. Walter Ibbotson gave his second concert to a fashionable, although not a full audience, at the Music-Hall. Mesdames Rudersdorff and Amadei, with Messrs. Allan Irving, and Charles Braham, were the principals engaged, the latter gentleman appearing as a substitute for Mr. Swift, who had been announced, but was absent from some unexplained cause. The programme presented no particular novelty except a madrigal, "Sleep, little baby, sleep," and a ballad, "I dream'd of thee," written by the *benéficiaire*; they both appear to have merit, but the execution, especially of the madrigal, was very indifferent. Mad. Rudersdorff was encored in "Ah, fors' è lui," from the *Traviata*, and Mad. Amadei in the brindisi from *Lucrezia Borgia*. Mr. Charles Braham was similarly honored in "The Death of Nelson," which he gave with much vigor and point; and Mr. Ibbotson, in the concert-piece of Weber, which he played with ability and good taste. The duet from the *Trovatore*, "Si la stanchezza," was also redemanded. The finale, from *Mose in Egitto*, was only remarkable for the imperfect manner in which it was sung.—An operatic company has been playing at the Theatre-Royal, and the *Sonnambula*, *Lucrezia Borgia*, *Trovatore*, and *Robert le Diable*, have been given to good houses. The principal parts were sustained by Mesdames Rebecca Isaacs, Fanny Reeves, Messrs. Elliot Galer, Borrani, O. Summers, Bowler, &c., with a small chorus and orchestra, conducted by Herr Mayer Lutz.—Mr. Thackeray is announced to give his lectures on the "Four Georges," at the Philosophical Institution, next month.

DUBLIN.—(From a Correspondent.)—The members of the University of Dublin Choral Society gave their first concert for the present season on Friday evening, January 16th. The programme contained a long selection from Mozart's *Zauberflöte*, and the following items:—Recitative and Air, "Tu che accendi," &c. (Tancrédi), Rossini—"Come, follow me" (quartet and chorus, accompanied by the orchestra), Stevenson—"See our oars" (ditto, accompanied similarly), Stevenson—Aria, "Il balen" (*Trovatore*), Verdi—Chorus, "May no rash intruder" (*Solomon*), Händel—Pastoral, "In the heat of summer noon" (soli, chorus, and orchestra), by Dr. Stewart, the conductor—Cavatina, "Robert, toi" (*Robert le Diable*), Meyerbeer—Ballad, "The winds that waft," Wallace—Quartet, "O notte soave," Paer—

Romanza, "Quando le sere" (*Luisa Miller*), Verdi—"O strike the harp" (soli, chorus, and orchestra), Stevens—Terzetto, "Mi lasci O madre" (*Il Ratto di Proserpina*), Winter—Sestet and Chorus, "Grazie rendiam" (finale in *Fidelio*), Beethoven. In addition to resident artists, the committee had secured the services of Mesdames Rudersdorff and Amadei, Messrs. Charles Braham and Allan Irving, for this concert. All passed off well. Madame Rudersdorff created a great sensation by her dramatic and original reading of the cavatina from *Robert*. That *rara avis*, an excellent amateur harpist, was found in the person of one of the members of the society. The chorus, composed of amateurs, was as steady as a rock, and the band well in hand.

DUBLIN.—The second concert of the Philharmonic Society was given on Wednesday evening, the 14th instant, at the Ancient Concert Hall. The programme included three solos for Miss Catherine Hayes, and Weber's "Concert Stuck," by Mr. G. A. Osborne, besides the orchestral music, and a miscellaneous selection. Beethoven's sinfonia in C minor was listened to with evident pleasure. Although we have heard the Philharmonic band play better, the work was well performed, and a slight addition to the forces under Mr. Bussell's direction would bring the orchestra to its former level. Mdlle. Corelli, Signor Millardi, and Signor F. Lablache sang Verdi's trio from *Attila*; Miss Catherine Hayes then sang an air of Giordani's—a musician resident in Dublin some seventy years ago, and one of the founders and first president of the Musical Fund Society. The song was read by the fair vocalist with a dramatic fervour that elicited a warm encore. Mr. G. A. Osborne played Weber's "Concert Stuck" with the taste and ability of a musician. Sig. Millardi sang Verdi's romanza from *Luisa Miller* with effect; and Mdlle. Corelli gave Rossini's "Ah, quel giorno," in a style becoming the character of the music. After a clever harp performance by Herr C. Oberthur, warmly applauded, Miss Hayes and Sig. F. Lablache sang Fioravanti's "Singing Lesson," in which the bye-play of the *prima donna* was cleverly supported by Sig. Lablache. The duet was encored, and the artistes substituted "Quanto amore," from *L'Elisir d'Amore*. The second part opened with Weber's *Oberon* overture, which was effectively played. Miss Hayes sang "Savourneen Dheelish," which she rendered with infinite feeling and sweetness, and invested with an almost dramatic character. This was encored, and, in compliance, we believe, with the request of his Excellency the Lord Lieutenant, "The Harp" was substituted. Miss Hayes also sang a scene from *Sonnambula* with equal ability. Mr. Osborne played two of his own compositions. The concert concluded with Cherubini's *Les Deux Journées*.—(Abridged from the *Daily Express*.)

PARIS.—The indifferent success of *Le Trouvere* is fully confirmed by nearly the whole of the Parisian press. A writer in the *Gazette Musicale* accounts for it by asserting that M. Gueymard was out of voice and could not act the part of Manrico; that M. Bonnehée found the music of the Count di Luna incongruous (it is simply too high for him—too high indeed for any but an exceptional barytone like M. Graziani); and that Madame Borghi-Mamo not only did not sing the part of Azucena so well as she did at the Italians, but that her pronunciation of the French was so imperfect, or undecided, that no one could ascertain in what language she was singing. These were causes sufficient, it will readily be acknowledged, to militate against any success. Madame Lauters alone appears to have realised the expectations formed of her. The fine quality of her voice, her expressive singing, and her personal appearance, made a sensible impression on the audience, and her reception throughout in the arduous and exacting part of Leonora was unanimously favourable. That Madame Lauters, however, is destined to become the legitimate successor of Madame Sophie Cruvelli, has yet to be proved. From what we hear on all sides we are inclined to think that the fair *débutante* will find a more congenial sphere for her histrionic powers than that of high tragedy.

A new one act operetta, entitled *Les trois baisers du Diable*, has been produced at the Bouffes-Parisiens with much success.

The most remarkable occurrence of late days in the musical world has been the first appearance of Madame Grisi at the Italiens

as Leonora in the *Trovatore*, on the occasion of Signor Graziani's benefit, on Sunday week. The cast was unprecedentedly strong, including, besides Madame Grisi in Leonora, Madame Alboni as Azucena, Signor Mario as Manrico, and Signor Graziani as the Count di Luna. Grisi astonished the audience not only by the grandeur and power of her acting, but by her admirable singing. On Saturday she appeared in *Norma*, with distinguished applause, and M. Hans made his first appearance as Oroveso.

Mdlle. Marie Cruvelli has accepted an engagement at the Theatre Royal de la Monnaie, Brussels, and will shortly make her *début* as Fides in the *Prophète*.

NAPLES.—The new opera of Mercadante, *Pelagio*, was to have been performed at the San Carlo on the 26th instant, the principal characters to be sustained by Madame Tedesco, Signor Graziani (tenor), and Signor Coletti (bass). Signor Fraschini was engaged, with permission to select *Les Vépres Siciliennes* for his first opera. Madame Penco has accepted an engagement, on the express stipulation that neither *Il Trovatore* nor *La Traviata* should be represented before her *début*. Verdi's *Il Re Lear*, written expressly for the San Carlo, was spoken of as likely to be produced in the course of the season. The price of this partition, as announced, is fixed at 28,000 francs, the composer reserving to himself the property of the work for foreign countries.

HERR REICHARDT.—"We have already," says the *Revue et Gazette Musicale* of Sunday last, "announced the arrival in Paris of Herr Reichardt, first tenor of the opera at Vienna, who lately belonged to the Italian company making a tour of the provinces in England, where he obtained the most eminent success. We now learn with much pleasure that this distinguished artist has announced his intention of giving a concert in Erard's Saloon, on which occasion he will sing some of the most popular *lieders* of Mendelssohn and Schubert."

#### DR. BURNEYS VISIT TO VOLTAIRE IN 1772.

"MY going to M. Fritz, broke into a plan which I had formed of visiting M. de Voltaire at the same hour, with some other strangers, who were then going to Ferney. But, to say the truth, besides the visit to M. Fritz being more my business, I did not much like going with these people, who had only a bookseller to introduce them; and I had heard that some English had lately met with a rebuff from M. de Voltaire, by going without any letter of recommendation, or anything to recommend themselves. He asked them what they wanted? Upon their replying they wished only to see an extraordinary man, he said, 'Well, gentlemen, you now see me—did you take me for a wild beast or a monster, that was fit only to be stared at as a show?' This story very much frightened me; for not having any intention of going to Geneva, when I left London, or even Paris, I was quite unprovided with a recommendation; however, I was determined to see the place of his residence, which I took to be, 'Cette maison d'Aristippe, ces jardins d'Epicure' to which he retired in 1755, but was mistaken. I drove to it alone, after I had left M. Fitz. His house is three miles from Geneva, but near the lake. I approached it with reverence, and a curiosity of the most minute kind. I enquired when I first trod on his domain. I had an intelligent and talkative postilion, who answered all my questions very satisfactorily. His estate is very large here, and he is building pretty farm-houses upon it. He has erected, on the Geneva side, a quadrangular justice, or gallows, to shew that he is the Seigneur. One of his farms, or rather manufacturing houses, for he is establishing a manufacture upon his estate, was so handsome that I thought it was his chateau. We drove to Ferney, through a charming country, covered with corn and vines, in view of the lake and mountains of Gex, Switzerland, and Savoy. I sent to enquire whether a stranger might be allowed to see the house and gardens, and was answered in the affirmative. A servant soon came, and conducted me into the cabinet or closet where his master had just been writing. The servant told me his master was seventy-eight, but very well. 'Il travaille,' said he, 'pendant dix heures chaque jour.' He studies ten hours every day; writes constantly without spectacles, and walks out with only a domestic, often a mile or two, 'et la voila, là bas!' and see, yonder, where he is. He was going to his workmen. My heart leaped at the sight of so extraordinary a man. He had just then quitted his garden, and was crossing the court before his house. Seeing my chaise, and me on the point of mounting it, he made a sign to his servant, who had been my cicerone, to go to him, in order, I suppose, to enquire who I was. After they

had exchanged a few words together he approached the place where I stood, motionless, in order to contemplate his person as much as I could when his eyes were turned from me, but on seeing him move towards me, I found myself drawn by some irresistible power towards him; and, without knowing what I did, I insensibly met him half-way. It is not easy to conceive it possible for life to subsist in a form so nearly composed of mere skin and bone, as that of M. de Voltaire. He complained of decrepitude, and said, he supposed I was curious to form an idea of the figure of one walking after death. However his eyes and whole countenance are still full of fire; and though so emaciated, a more lively expression cannot be imagined. He enquired after English news, and observed that poetical squabbles had given way to political ones; but seemed to think the spirit of opposition as necessary in poetry as in politics. He enquired what poets we had now. I told him that we had Mason and Gray. They write but little, said he; and you seem to have no one who lords it over the rest, like Dryden, Pope, and Swift. I told him that it was one of the inconveniences of periodical journals, however well executed, that they often silenced modest men of genius, while impudent blockheads were impenetrable, and unable to feel the critic's scourge; that Mr. Gray and Mr. Mason had both been illiberally treated by mechanical critics, even in newspapers; and added, that modesty and love of quiet seemed in these gentlemen to have got the better even of their love of fame. He was so obliging as to show me several farm-houses that he had built, and the plans of others; after which I took my leave, for fear of breaking in upon his time, being unwilling to rob the public of things so precious as the few remaining moments of this great and universal genius."—*Journal of a Tour in France and Italy* by Dr. Charles Burney.

### ADVERTISEMENTS.

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It was a rustic cottage gate,  
And over it a maiden leant;  
Upon her face and youthful grace,  
A lover's earnest eyes were bent.  
"Good night!" she said, "once more good night,  
The evening star is rising high;  
But early with the morning light,  
Be sure you call, as you pass by."  
The Spring had into Summer leapt,  
Brown Autumn's hand her treasures threw,  
When forth a merry party swept,  
In bridal garments, two by two;  
I saw it was the maid that bless'd  
The evening star that rose so high;  
For her, I suppose you've guess'd,  
Had often called as he passed by.  
Oh! blissful lot, where all's forgot,  
Save love, that wreathes the heart with flowers,  
Oh! what's a throne to that dear cot,  
Whose only wealth is happy hours!  
I know, to leave their home they're loth,  
Although the evening star be high—  
But if you wish to see them both,  
Perchance you'll call as you pass by.

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